

Exhibition - Relay 2020

#Solidarity

#FightBack

#SunGoesUp

DISKURS

Berlin

Exhibition - Relay 2020

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11 Shows

16 Artists

2 Guest Curators

Curator Jung Me Chai

Assistant Curator Anna Ratcliffe

BIRTE BOSSE

JÉRÔME CHAZEIX

GREGOR HILDEBRANDT

BETHAN HUGHES

YUKI JUNGESBLUT

ZINU KIM

JAY LEE

JEEWI LEE

NIKOLETA MARKOVIC

ANDREJ MIRCEV

ANNA RATCLIFFE

THOMAS RENTMEISTER

LAURA SCHAWELKA

LORINA SPEDER

WILLIAM WINTER

EUNSEO YI

PETER UNGEHEUER

HANA YOO

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## Exhibition-Relay 2020


# #Solidarity #FightBack #SunGoesUp

11 Shows, 16 Artists, 2 Guest Curators

#Solidarity #FightBack #SunGoesUp every two weeks from July-December 2020, there was a new exhibition in the space as the baton got passed. Sixteen artists and two guest curators created eleven shows specifically designed to be viewed through the windows of DISKURS Berlin as our doors remained closed. This fast-paced exhibition program aimed to support the artists, curators, and creative individuals fight back against the COVID-19 crisis. Collected in this catalogue are the exhibition texts and installation photographs of each exhibition.

Jung Me Chai  
Director, DISKURS Berlin

EXHIBITIONS



Solidarity FightBack SunGoesUp/ Nr. 1

## Birte Bosse & Thomas Rentmeister ARGUMENT

09.07. - 22.07.2020

Settled by Peter Ungeheuer

ARGUMENT showcases the artistic cooperation of Birte Bosse and Thomas Rentmeister, a married artist couple. This show is their first duo exhibition presenting a joint work. The temporary installation showcases the productive result of their affectionate argument, carried out with media which are typical for their respective body of work: steel and paper. As if they were playing "rock, paper, scissors," the outcome is unforeseeable. The result will be visible from outside the gallery space.

ARGUMENT ist eine künstlerische Kooperation des Künstler-Ehepaars Birte Bosse und Thomas Rentmeister, die erste ihrer Art in einer Doppelausstellung. Für die temporäre Installation werden die beiden Künstler ihren liebevollen Ehestreit mit den Materialien Stahl und Papier austragen; wie beim Spiel „Schnickschnackschnuck“ ist der Ausgang offen. Das Ergebnis können die Besucher durch die Fenster der Galerie betrachten.

Peter Ungeheuer





ARGUMENT, 2020, Installation View



ARGUMENT, 2020, Metal, Paper, Variable Size





Solidarity FightBack SunGoesUp/ Nr. 2

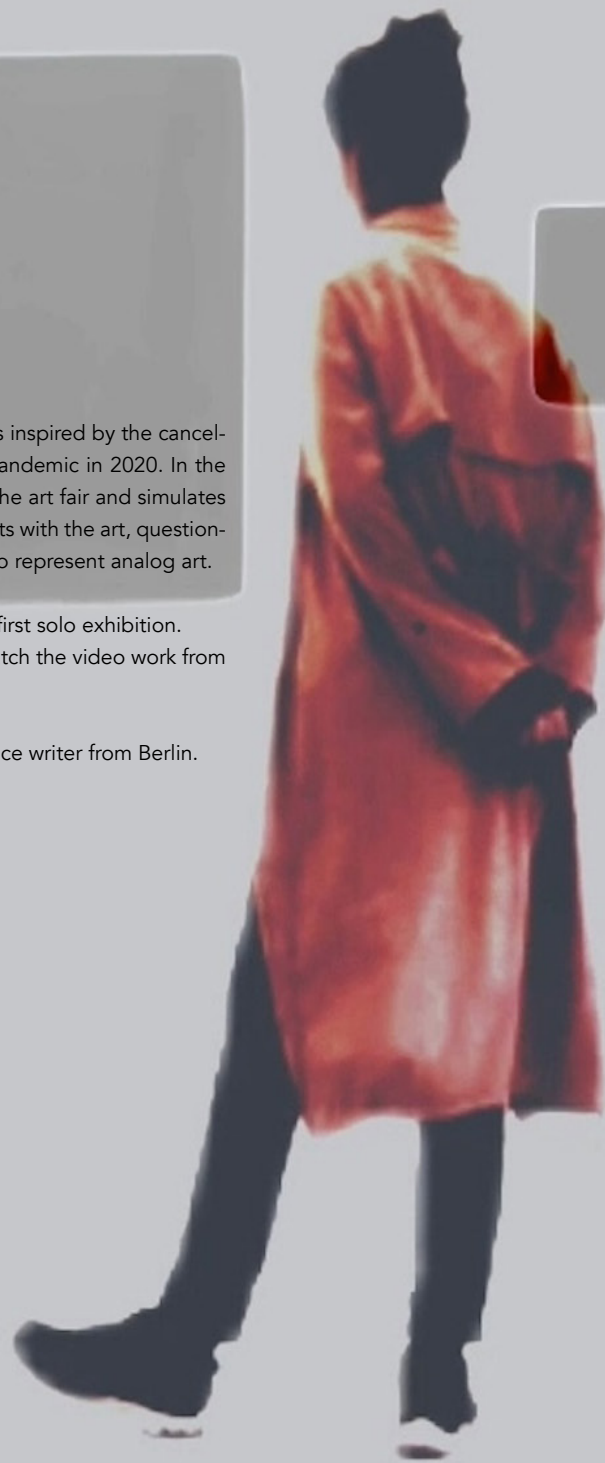
## Lorina Speder BASEL 2020

23.07. - 05.08.2020

BASEL 2020 is a video work by Lorina Speder that was inspired by the cancellation of the art fair Art Basel due to the COVID-19 pandemic in 2020. In the video work, the artist refers to the digital program of the art fair and simulates the act of entering an online viewing room. She interacts with the art, questioning and finally discarding the capability of the digital to represent analog art.

The exhibition at DISKURS Berlin was Lorina Speder's first solo exhibition. BASEL 2020 was shown in a loop and visitors could watch the video work from outside the art space through the big windows.

Lorina Speder (\*1988) is an artist, musician and freelance writer from Berlin.







BASEL 2020, Video Installation, Loop

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## Zinu Kim INVISIBLE BOUNDARY

06.08. - 19.08.2020

INVISIBLE BOUNDARY is inspired by Seolgyeong, paper cut-outs that can be found at shamanist ritual spaces in Korea. Seolgyeong consists of patterns, letters, and abstract shapes created through the use of special knife cuts. It is a symbol of the boundaries between the invisible world of the soul and the real world. The paper structure has two functions: a decoration for shamanist rituals and a protective line which seals evil souls and ghosts from the real world.

Paper is an essential material throughout the history of painting in Asia. Practically it is used as part of the door in Asian architecture, so it is also considered to be a material that divides space. The paper, when cutting into certain patterns, is décor, an artwork itself, an architectural material, and a symbol of the invisible boundary between the real and invisible world.

In this exhibition, INVISIBLE BOUNDARY, Seolgyeong is presented as a paper installation with geometric patterns as well as a reinterpretation of an invisible Korean boundary. These paper cut-outs finally present a metaphor of the moment, facing the fear of invisible beings, religious awe, and an unpredictable future.

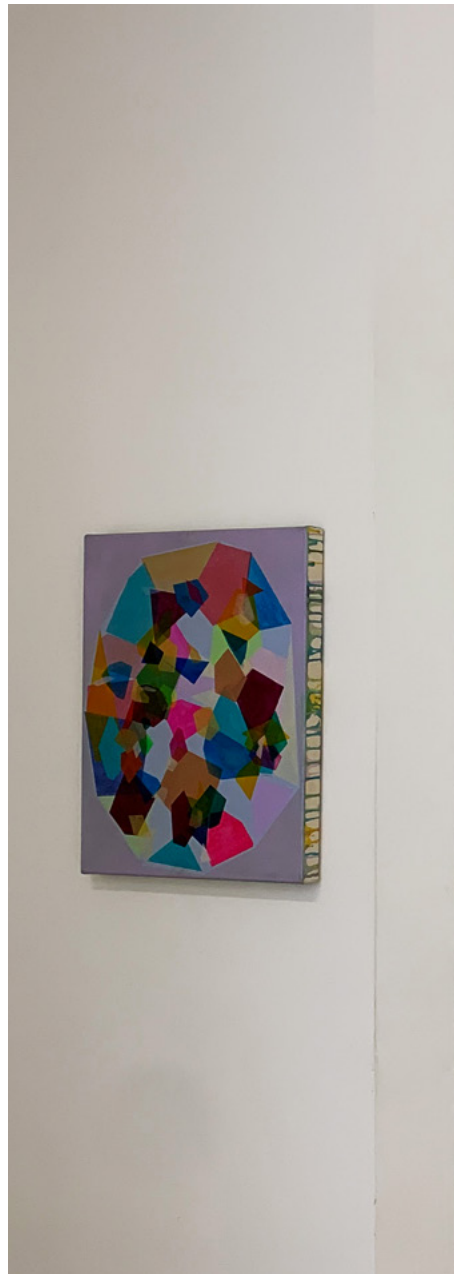
Zinu Kim: Berlin-based artist. He was born in 1979 in Seoul, South Korea. He studied Asian painting in Seoul and later painting in Hamburg.







INVISIBLE BOUNDARY, 2020, Installation View



INVISIBLE BOUNDARY, 2020, Installation, Paper, Variable Size



Solidarity FightBack SunGoesUp/ Nr. 4

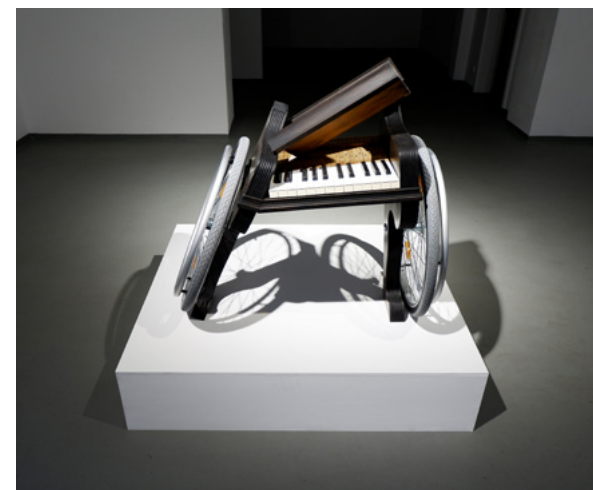
## William Winter DRUMROLL PLEASE...

20.08. - 02.09.2020

DRUMROLL PLEASE... is comprised of a single solitary sculpture entitled, 'Physio'. The piece embodies brokenness in all of its glory and awkwardness. As if standing in for a grand piano, spotlighted, raised on a podium to be viewed, we watch eagerly with an anticipation of an impressive performance knowing full well one may not ever come.

Intended as a mechanism for simultaneous acceptance of limitation and anticipation of a way past any barriers, DRUMROLL PLEASE... invites viewers to wait in quiet contemplation for what may come next by accepting what has already been.





PHYSIO, 2020, Wood, Steel, Aluminum, Ivory, Brass, and Wax, 63 x 76 x 90 cm

Solidarity FightBack SunGoesUp / Nr. 5

Red People:  
Nikoleta Markovic  
Andrej Mircev  
Eunseo Yi  
EVERYTHING DIVIDES

03.09. - 16.09.2020

In the third iteration of the project EVERYTHING DIVIDES, pop-up collective Red People develops a new work that navigates between forensic reconstruction, experimental cartography, and collage. The DISKURS window is transformed into a black screen consisting of multiple visual and textual layers. The installation exposes the multitude of ideological, class, gender and racial divisions and at the same time, can be understood as a conceptual reordering of the gallery display. EVERYTHING DIVIDES seeks to (self)reflect the position of the audience, as being cut-off from the inside and confronted with distances.

EVERYTHING DIVIDES, 2020, Installation View











EVERYTHING DIVIDES, 2020, Mixed Media, Installation View



## Yuki Jungesblut ZWISCHENBERICHT

17.09. - 29.09.2020

ZWISCHENBERICHT takes up on the “Zwischen”, the in-between, and the parting and connecting it entails. However, this “Bericht” is more a pondering: an off-road/way-side speculation rather than a straight-faced report. The intervention is developed from the feeling of a forced pause, that nevertheless allows for the forgotten to resurface, sometimes with strange effects. It also tells of the longing for an overview but also for spaces or times to which access is denied. ZWISCHENBERICHT in its present form, circles around Mont Ventoux in the Provence region of France. So in sporting comparison, this part of the DISKURS relay resembles the mountain stage. It is based on an actual “expedition” to the mountain that I undertook in 2017.

My project was an experiment. In the cultural section of a newspaper, I had found a splendid title: Faulpelz mit Weitblick. It was a note on Petrarch’s letter about his climbing Mont Ventoux in 1336 and how some scholars claimed that this climb and the subsequent letter meant a changing of worlds. The invention of the modern subject, the advent of humanism, the transition from medieval times to the renaissance. The first pleasure walk. Well, kind of. I have a natural sympathy for idlers and sloths and also for overviews. So, I was curious. What would happen if another idler were to climb this mountain? Would the view on the world also shift? The outer and the inner world collide? What do you find now? And how should the story be told? Will it be able to speak behind the barrier? We are after a literary journey becoming an actual journey becoming a journey in mind and climbing a mountain on the sidewalk in the middle of Berlin.



Yuki Jungesblut (Berlin) is an artist and researcher. She seeks out potentialities and instances of overlap between imagination, fiction, and reality. Her artistic practice is a mode of perpetual sensing, thinking, affirming, doubting, and translating. For her, freestyle research aims to combine analysis and associative play with aesthetic pleasure. Although she uses photography as her prime investigative method and for the construction of “emotional evidence,” Jungesblut works across a range of media – videos, printed matters, and installations reminding of movie sets which she calls “Gedankenräume” (thought spaces). These sets combine images, found objects, archival material ranging from newspapers, sketches, photos, light-objects, and documentation material from her research quests.







ZWISCHENBERICHT, 2020, Mixed Media, Installation View





## Gregor Hildebrandt DONNERSTAGS ORCHIDEEN WÄSSERN

30.09. - 14.10.2020

This pops up on my phone once a week. The memory has somehow shifted from Stefan's computer to my phone... Now Jung Me Chai from DISKURS is texting again when I could do the exhibition that Peter Ungeheuer and Maria Nitulescu proposed to me.

Since the DISKURS Berlin room cannot be entered, the window offers itself. After all, my grandmother's window was the starting point for my last exhibition. The desire to work with glass came to me. I also wanted to do something with the Mayersche Hofkunstanstalt in Munich for a long time.

And again, Jung Me Chai writes when the exhibition is and what the title will be? Based on my ruminations, these are photographs of reflections of a still life in a VHS tape, based on a work I previously made, I ask myself which flowers?

Gregor Hildebrandt (born 1974 in Bad Homburg vor der Höhe, Germany) lives and works in Berlin und Munich. He has been professor for Painting and Graphics at the Academy of Fine Arts in Munich since 2015. His works are present in renowned collections, such as the collection of Centre Pompidou in Paris, the Contemporary Art Collection of the Federal Republic of Germany, the Yuz Museum's collection in Shanghai, the Martin Z. Margulies Collection in Miami and the Burger Collection in Hong Kong. His most recent exhibitions include „Fliegen weit vom Ufer fort“, Wentrup, (Berlin, 2020), „Der Raum ist die Miete“, Almine Rech, (Brussels, 2019). „In meiner Wohnung gibt es viele Zimmer“, Galerie Perrotin (New York, 2018).

Dies ploppt einmal die Woche auf meinem Handy auf. Die Erinnerung hat sich irgendwie von Stefans Rechner auf mein Telefon verschoben... Jetzt textet schon wieder Jung Me Chai von Diskurs, wann ich denn die Ausstellung machen könnte, zu der mich Peter Ungeheuer wie auch Maria Nitulescu vorschlugen.

Da der Diskurs-Raum nicht zu betreten ist, bietet sich das Fenster an. War das Fenster meiner Oma doch schließlich Ausgangspunkt meiner letzten Ausstellung. Der Wunsch mal mit Glas zu arbeiten spitzte sich zu. Außerdem wollte ich schon länger mal was mit der Mayerschen Hofkunstanstalt München machen.

Und wieder textet Jung Me Chai wann die Ausstellung denn sei und welcher Titel? Ausgehend von meinen Spiegelungen, dies sind Fotografien der Reflexionen eines Stillebens in einem VHS-Spiegel (eine von mir angefertigte Arbeit), frage ich mich, welche Blumen?

Gregor Hildebrandt (\* 1974 in Bad Homburg vor der Höhe) lebt und arbeitet in Berlin und München. Seit 2015 ist er Professor für Malerei und Grafik an der Akademie der Bildenden Künste München. Seine Werke befinden sich in vielen renommierten Sammlungen und Museen wie der Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland; Yuz Museum Shanghai / Budi Tek Collection, Shanghai, China; The Margulies Collection, Miami, FL, U.S.A. Zu seinen jüngsten Ausstellungen zählen „Fliegen weit vom Ufer“, Wentrup (Berlin, 2020); „Der Raum ist die Miete“, Almine Rech (Brüssel, 2019), „In meiner Wohnung gibt es viele Zimmer“, Galerie Perrotin (New York, 2018).



DONNERSTAGS ORCHIDEEN WÄSSERN, 2020, Installation View

## Jeewi Lee & Jay Lee WAITINGROOM

15.10. - 28.10.2020

"I'm going. (He does not move)." - Waiting for Godot by Samuel Beckett

In our high performing society, we are always encouraged and aspire to take the initiative and act. However, with the existential and cultural shock, as the COVID 19 lockdown initially came, we were suddenly told by the society that encourages us to take the initiative to act, to take the initiative not to act until further notice.

We went from choosing when to initiate or wait, to being asked to wait until the next development in the situation. With the passage of time, we eventually found our own ways of passing the time and working with the situation, however the big wait for what is next to come continues. What we are waiting for is still unclear.

What kind of emotions does waiting generate?

What happens when the curator has been waiting for our exhibition text for days?

Can waiting be defined as an intermission? A void of an act or event?

"Time is money" - waiting is often seen as a waste of time in our society, something negative, but it could also be associated with hope, as can be observed in the novel "Waiting for Godot" by Samuel Beckett. The wait and hope for something to arrive that will validate their existence.

Isn't being an artist sometimes about being subjected to waiting? Waiting, in terms of searching for an answer, even though we know we will never reach the solution.

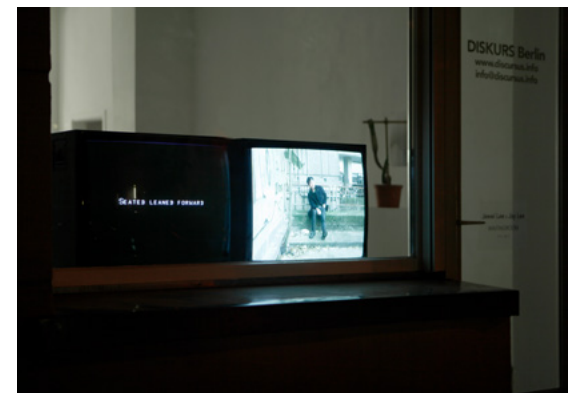
Jay and Jeewi are dealing with these questions in the exhibition and invite you to share the void. To see waiting as an act and not a void of act or event.

Jay Lee (\*1993, Seoul) is a German Korean artist, living and working in Berlin. In his artworks, he puts human perception into question, which is very susceptible to being accustomed to patterns. In his video, photo series and installation works, Lee searches for elements that irritate these patterns that we take for granted and no longer pay attention to, to bring the viewers to reflect upon these patterns. He works through psychological irritation by subtle changes in the 'reality' to bring these normalized elements out and expose them, in order to denormalize what has been normalized.

Lee studies Fine Art at Universität der Künste Berlin, in class of Tillmann Wendland and currently Monica Bonvicini. Since 2019 he is also a guest student in Kunsthochschule Kassel in the class of Bjørn Melhus.

Jeewi Lee (\*1987, Seoul) German Korean artist based in Berlin. Her childhood and youth, in which she had to change her place of residence regularly and grew up "caught between cultures", not only influenced her personally but also her work. In her works, she deals with traces by thematizing the past, presence, and absence. In her installations, videos and painting series, the trace exists as residues of past lives, recalling the passage of time, a visual allegory for lived experience – of history, place and moments. In her work, she often gets involved with the exhibition space and develops a site-specific work.

Lee studied painting at Universität der Künste Berlin and Hunter College University in NYC. She graduated in 2014 as a Meisterschülerin in Fine Arts at Universität der Künste Berlin and went on to do an MFA in 2018 in the postgraduate study of Art in Context.



WAITINGROOM, 2020, 9 min 31 sec, Loop, 2 - Channel Video  
 WAITING FOR JAY, 2020, Cardboard, Paper, 35 x 177 x 0,8 cm





WAITING (Tears), 2020, Inkjet Print, 29,7 x 42 cm  
 WAITING (Thirst), 2020, Cactus, 20 x 20 x 60 cm





## Hana Yoo HYSTERIC C

29.10. - 11.11.2020

The exhibition Hysteric C started with an article published by the Ministry of Agriculture and Food of Russia under the title Virtual Reality test for cows on farms near Moscow. It describes an experiment conducted on cattle at a dairy farm, showing them a virtual image of peaceful grassland on a customized VR headset. The article implies that the VR experiment reduces the anxiety of cows and has shown a possible increase in milk production.

The utilization of technical apparatus in the welfare of both humans and animals have different purposes, e.g. cows for milk and meat production - humans for improving their quality of life. However, the subject-object relationship in the scientific experiment has strong similarities in the dynamic between the political system and the people. The assumption that presenting utopian images will reduce anxiety, the sovereign control of mental health and female reproductive labor being the ultimate catalysis for capitalism.

The endeavor to change perspective and overcome the boundary of visual perception has been technologically achieved, for instance in VR. However, it simultaneously reveals numerous limitations that oversimplify the individual's experience and relationship to their environment, along with not taking into account the psychological implications in their entirety. How could one embrace the complexity while detouring from the idea of self? Inspired by children's stories and human-animal metamorphosis in mythologies, Hysteric C takes an extremely exaggerated anthropomorphic view of non-humans, which reveals the position of humans to widen perceptions, whilst confronting limitations.



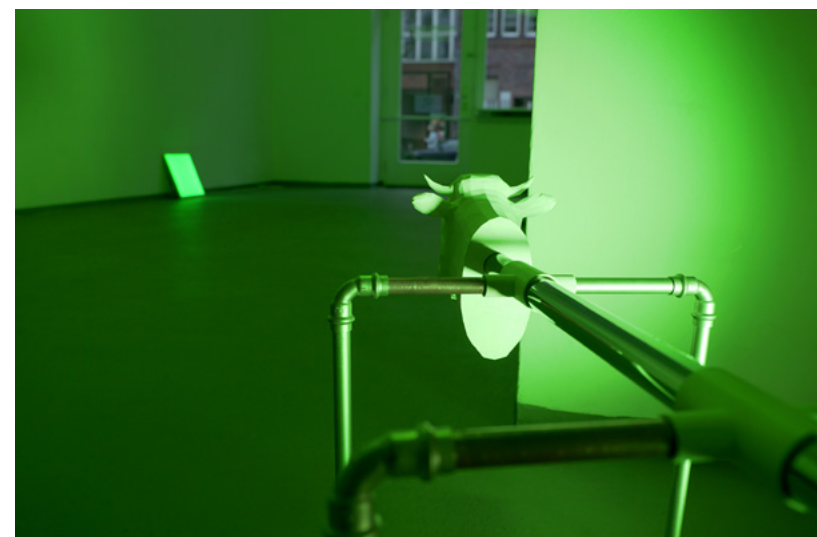
Hana Yoo works with experimental video and film that investigates the nature of artificiality and its political entanglement, along with the altered mental states derived from the technical apparatus. She engages with representational images of nature and the interrelation of bodies, which she then weaves through storytelling. Her works have shown at museums and festivals including the Fotomuseum (Winterthur, Switzerland), European Media Art Festival (EMAF), and Cairo Video Festival (Cairo, Egypt) among others.





SPLENDOR IN THE GRASS, 2020, Single-Channel Video, 17 min, Loop, 4K, Stereo





HYSTERIC C, 2020, PLA, Stainless Steel, Aluminum, 80 x 30 x 40 cm  
HYSTERIC C, 2020, Installation View

## Bethan Hughes & Laura Schawelka TAPPING, DRESSING

12.11. - 25.11.2020

Curated by Anna Ratcliffe

To tap on the dressed window that we look through, to ogle at the plush contents, being converted from passer-by to consumer. We tap, we tap harder, until the window breaks, tap until the devil's milk is drawn, we extract, we industrialize, we devour, we cover it up, we window dress, we dress it up, we engulf, we consume, we leave.

No artificially produced rubber convincingly mimics the natural properties of its natural counterpart, hence it is still primarily 'tapped' from *Hevea Brasiliensis* or para rubber tree plantations. The latex rubber from these trees flows through and connects vast and violent histories of colonialism, extractivism, and labour exploitation. However, there are an estimated 20,000 species of plants that also produce latex, 20,000 alternatives.

Bethan Hughes' ongoing project, *Hevea*, investigates the qualities, production and usage of natural latex rubber. The investigation into this substance speaks to the current moment, one in which transparent screens, face shields and latex gloves encapsulate the body, protecting it from the outside world and other bodies. In this way, humanity mimics the function of latex production in plants - understood as a biological defense mechanism.

Architects are now building 'Instagram' moments into their buildings, as photo opportunities have become a commodity in their own right. But this is not a new phenomenon, as architects have been building with the camera in mind since the invention of photography.



Laura Schawelka examines this relationship between architecture and image-making, concentrating on retail interiors and exteriors. Here she presents a black and white image of Hans Hollein's 1966 designed Retti candle shop in Vienna with its slick design created solely out of aluminium. Schawelka thinks about the presentation of goods and their architectural staging that seduces the passer-by into consumers.

The shop front is presented in a dressed window of DISKURS, playing with the idea that 'window dressing' glosses over the psychological manipulation in the consumer experience.

Anna Ratcliffe



Bethan Hughes  
ALL THE IRON RULES INTO RUBBER BANDS, 2020, Custom Steel Stand, Stainless Steel Hardware,  
Latex Valves, Polish, Dimensions Variable  
A FLUID DEFENCE II, 2020, Machine Learning Animation, 6 min., Loop

Laura Schawelka  
UNTITLED (Retti 2020 Black And White), 2020, PVC, 300 x 254 cm  
UNTITLED (Red Shoe), 2018, Archival Inkjet Print, 70 x 100 cm  
UNTITLED (Vessels), 2019, PVC, Metal, 183 x 396 cm  
CHAIN, 2020, Vinyl Cut, Dimensions Variable





TAPPING, DRESSING, 2020, Installation View

## Jérôme Chazeix LOVEANTIC

27.11. - 17.12.2020

Focusing on the contemporary representation of the male body, LOVEANTIC deals with images, symbols, and codes from ancient Greece. Jérôme Chazeix concerns himself with the images of antiquity and its interaction with aspects of our daily lives, as well as the shift of this aesthetic into other areas (e.g. cultural clichés, beauty, fetish, homoerotic, ecstasy, athletic body, fashion, techno, etc). The artwork is dedicated to our experience with access to images. Digital transformation and the consequences of the flood of media imagery are a few of the artist's current key focal points.

Through multimedia experiences, which the artist calls "Gesamtkunstwerk" (a total piece of art), Chazeix creates hybrid, analytical, and arranged cross over parallel worlds. At the installation's core is a simultaneous juxtaposition and connection of diverse media: drawing, textiles, video, and objects all play together. These diverse elements are being prioritized and integrated alternately, which leads to a complex yet possibly disorientating scenery. In Chazeix's works, the image is never solitary, it only gains its meaning while combined with other elements. The museological references along with the collected elements and objects transport the viewer to a poetic staging of another world.



Jérôme Chazeix was born in France in 1976 and has been living in Berlin since 2000. Between 1994 and 2002, he studied Fine Arts at the University of Saint-Etienne (FR) and graduated with a thesis on Synthesis of the Arts (Gesamtkunstwerke). Between 2000 and 2004, he was a Meisterschüler (post-diploma) with Katharina Grosse at the Berlin Weissensee School of Art.

Jérôme Chazeix works and exhibits internationally. He has been selected for numerous grants and Artist Residencies in places such as Matsudo (JP), Shanghai (CN), Bergen (NO), Bangalore (IN), Helgeland (NO), Amsterdam, Vienna, Frankfurt, Ravensburg, Meinersen (GE), and Vilnius (LT). His recent solo exhibitions include Label201, Rome (IT), Galerie Herold, Bremen, Galerie Nachtspeicher23 Hamburg, A.I.R. Paradise, Matsudo (JP), and BERLIN WEEKLY, Berlin. His work was also included in the Lagos Biennale 2 (2019).





LOVEANTIC, 2020, Installation View





LOVEANTIC, 2020, Installation View



# DISKURS Berlin

## Non-Profit Art Space

DISKURS Berlin was founded in 2016 by curator Jung Me Chai and is an independent organization that aims to stimulate the exchange of ideas and evoke discussion. Based in the heart of Berlin-Mitte, DISKURS Berlin shows well established and emerging artists.

As a project space, DISKURS Berlin aims to produce experimental, discursive, and thought-provoking exhibitions, presenting them to a public audience. Along with the exhibition program, DISKURS Berlin hosts talks and events and acts as a liaison between institutes, artists, curators and collectors in German and Asia, particularly Korea.

The presence of art from Korea, and Asia in general, has increased tremendously in recent years and is much in demand. Yet, the contemporary art scene, as well as private collections in Asia, are still relatively new phenomena, and there is often insufficient access to the Western art scene, which hinders fruitful exchange and debate.

As negotiator and facilitator between Germany and Korea, DISKURS Berlin's mission is to achieve structural improvements between the art scenes and to organize contacts and establish a network of artists, curators, theorists, and art scholars.

# DISKURS Berlin

## Projektraum

DISKURS Berlin wurde 2016 gegründet und initiiert, vermittelt und entwickelt den Aufbau eines internationalen Netzwerks der zeitgenössischen Kunstszene in Deutschland und Korea. Schwerpunkte der Tätigkeit sind die künstlerische Beratung für öffentliche und private Kunstinstitutionen, für Projektmanagement und für die Vermittlung aufstrebender Künstler und Kuratoren.

Viele Faktoren haben die globale Kunstwelt verändert und haben sie verlagert. Das ökonomische Wachstum in Asien und die damit verbundene Entwicklung einer dortigen Käuferschicht haben dazu beigetragen, die sogenannte „Globalisierung der Kunstszene“ dynamisch voranzutreiben.

Dennoch fehlt ein ausreichender Zugang zur internationalen Kunstszene, um Auseinandersetzung und Austausch zu ermöglichen. Auf der anderen Seite versucht die internationale Kunstwelt ihrerseits Zugang in Asien zu erlangen. Dieser Zugang jedoch scheitert manches Mal mangels erforderlicher Kontakte.

DISKURS Berlin verfügt über diese Kontakte und stellt die Verbindung her mit Institutionen, mit Künstlern, Kuratoren und Sammlern in Deutschland und Asien und insbesondere in Korea.

DISKURS Berlin verfolgt das Ziel, als Vermittler zwischen Deutschland und Korea strukturelle Verbesserungen der Kunstszene zu erreichen und Künstler, Kuratoren, Kunsttheoretiker und Kunstwissenschaftler zu vermitteln und zu vernetzen.



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This project was designed to support  
the artists, curators and creative individuals  
to fight back against the COVID-19 crisis.

**DISKURS** Berlin